THE SHAKESPEARE ASSOCIATION BULLETIN

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THE WOMAM IN THE CASE

By JOSEPH L. TYNAN

NOW that historians are realizing that their work is properly an exposition of the remote causes of present conditions, it is time that critics realized that theirs is, in part, an effort to present creative literature as an exemplification of life in successive manifestations, and admitted that since creative literature is this it is subject to reinterpretation as often as new light is shed on our understanding of human behavior; for quite clearly our conclusions must change as often as our premises change. If this were conceded in the case of tragedy, a fresh significance might be revealed in what was formerly disregarded or misconstrued. Particularly would this be the case with the opinion held of the part played by women in the action. Too frequently have the men been considered the source of the tragedy because their parts have loomed the larger from the histrionic point of view, or because the importance of the women has been minimized by assigning to their conduct the false motives that man made conventions have declared the eternal springs of action in the other sex. The result of such a stereotyped method of interpretation has been a criticism that is at best onesided.

This defect has been patent in recent years, and to it there have been two reactions: on the one hand a childish attempt to belittle the works of the past because the reading of them in a former age brought a meaning in harmony with the doctrines of that age but repugnant to the present; on the other, an attempt to revaluate by distortion. Believers in psycho-analysis have treated the characters of poems like patients in a psychiatrical clinic, and have left little beyond the traces of vivisection. They have not persuaded many outside of their cult because people have resented what seemed like an assumption of abnormality where none existed, and have felt a repugnance for methods that seemed not only destructive of aesthetic appreciation but positively at variance with their conception of criticism. These objections are not to be scoffed at even though the errors of previous commentators are recognized. It must be remembered that disputed theories cannot be made the basis of positive argument. Perhaps the true correction of the faults of orthodox opinion is to be found not

in a recourse to the scientific spirit and the laboratory method, but in a consideration of drama from what is simply the complementary point of view, that of the woman.

Mr. Alexander Harvey, in one of his essays, attempted to show that there was much to be said in favor of regarding Oedipus Rex as the Tragedy of Jocasta, and succeeded in demonstrating that the focusing of attention upon the queen for a while at least would bring a greater richness to the play. In the same way, much may be said in favor of regarding Macbeth as the Tragedy of Lady Macbeth.

The mere suggestion that such a thing be done may seem like introducing a discussion as to whether Lady Macbeth killed Duncan; but as a matter of fact, what it really means is simply an interpretation of the play in the light of the Shavio-Nietzchean-Schopenhauer philosophy. Of course specialists in Elizabethan literature will either shudder at the proposal, or attempt to laugh it to scorn. The protest will be made that the philosophy of Nietzche and that of Schopenhauer did not exist in Shakespeare's day, that gentle Shakespeare did not know of the superman. The protest may be quite just, but, unfortunately, it is also quite irrelevant. Gravitation was a force of attraction between physical bodies before Newton formulated the law, and the inadequacy of that law for the explanation of certain astronomical phenomena was known before Einstein developed his theory of relativity. If, then, there is any truth in the doctrine of the Life Force or of creative evolution, it operated before it was discovered. Nor does it avail to say that Shakespeare could not write under the influence of a philosophy of which he knew nothing and that the truth or falsity of the doctrine has nothing to do with the meaning of the dramatist's work. Poets frequently divine what philosophers later explain. Gautier's Arria Marcella illustrates much of Freud's dream theory, and Wilde's Dorian Gray exemplifies, in a manner that is strangely modern, the effect of an irrational liberation of suppressed desires. The book even contains a discussion of the theory. Such instances show that it is in no way far-fetched to suppose that Shakespeare dimly felt love as a force not merely unsentimental but despotic, controlling man's actions and using him as a puppet in the accomplishment of a purpose he did not understand. In fact to suppose that he did so feel concerning man's position may explain the often mentioned determinism of Shakespeare.

The question that must be answered, however, is not any one of those suggested by the objections of scholars, but the one implicit in the contention itself: What evidence is there in the play to warrant such an interpretation? The events which affect the woman are: A marriage to a man with claims to the throne; a suggestion of murder as the means of achieving ambition; an incentive to it in a prophecy and its partial fulfilment; a hindrance in an active imagination; an instigation to the execution of her plan; the committing of other murders through the incitement of the imagination; the realization of the failure of her purpose through the failure of the man; the death of the woman as the result of the failure of her purpose.

Such a listing of situations is, needless to say, an excessive simplification; but it is not set forth as an alaysis of

the tragedy. It is merely a citing of the evidence in a particular case, and even as such needs explanation.

Shaw, in his Man and Superman, shows the revolutionist, Tanner, and the sentimentalist, Malone, as equally the victim of the Life Force which works through the woman; but what he also shows, though he does not stress it so much, is that the Life Force works simply *through* the woman. In other words, he shows that woman is quite as much the instrument, the slave, as is man, that there is an extrarational power controlling mankind against which man struggles in vain. He is not quite logical in his way of putting it because he chooses to be witty rather than expository, but the meaning is there as a brief quotation will show.

"TANNER. Tavy, that's the devilish side of a woman's fascination: she makes you will your own destruction.

OCTAVIUS. But it's not destruction: it's fulfilment.

TANNER. Yes, of her purpose; and that purpose is neither her happiness nor yours, but Nature's. Vitality in a woman is a blind fury of creation. She sacrifices herself to it: do you think she will hesitate to sacrifice you?"

Quite clearly, since the end is Nature's happiness, since there is a *blind* fury of creation, the purpose is not woman's but Nature's, and the woman does not sacrifice herself to it but is sacrificed to it as much as the man if not more completely. Of this power is Lady Macbeth the victim quite as much as Anne Whitefield or Violet Robinson. It makes her ambitious, not for herself, not truly for her husband, but for the future generation.

Those who refuse to believe that Lady Macbeth is concerned about her husband's advancement are not wholly wrong; but neither are they wholly right. They justly object to regarding the queen as the sentimental wife; but they do not understand her. In the first scene of her appearance we see her preparing for her work, offering herself as a sacrifice to a cause. Like the saints of religious history, she is conscious of her own weakness. She calls upon nature to unsex her. This prayer, too often taken as proof of her viciousness and unwomanliness, is in reality proof of her humility and womanliness. She is terrified at what she must do, and she must do it because she is a woman. She speaks in apparent contradictions because she is an instrument in the hands of a force she does not comprehend, in the achievement of a purpose which she only vaguely feels.

Considered in this manner, the turning point of the play comes after the murder of Duncan when Lady Macbeth gives vent to her emotions in the soliloquy:

"Naught's had, all's spent
When our desire is got without content:
'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy."

The speech seems to indicate a regret over the murder; what it really indicates is a realization of defeat. Lady Macbeth, like Brutus, is defeated by her own unfitness for the work assigned her. Brutus thinks the people capable of appreciating political freedom, and is oblivious of their fickleness, stupidity, and sordidness. Lady Macbeth thinks her husband capable of appreciating the cravings of generations unborn, and is oblivious of his superstition, his moodiness, and his selfishness. Her misfortune is akin to

that of Nora in The Doll's House, — her hero fails her. Her mission was to bear a race that would be great in a fearless singleness of purpose; but, since she did not first purge her husband of his weaknesses, it would have been her fate to bear a race degraded by those weaknesses. She fails to carry out the purpose of the Life Force, and therefore the Life Force, — utterly ruthless, — casts her aside as worthless. She walks in her sleep, not because he had participated in a murder, but because she has proceeded too quickly with the murder and can not start anew.

"All the perfumes of Arabia will not
sweeten this little hand."

The murder has revealed her husband as unfit; the potential father is a failure; the potential mother is barren; the generation must remain unborn. She knows she is left an empty, useless thing. Her consciousness of this is the poignancy of the play as distinguished from the mere horror; yet its significance has been overlooked. Critics have noted that Lady Macbeth disappears; fades from the action as soon as she has ceased to be a source of action; but they have not noted what a deeper catastrophe is that of the determined restless woman wrecked and dropped by the merciless Force she strove to serve.

An additional interest in such a consideration of Macbeth lies in the fact that it enables us to see a connection between the art of the great Elizabethan and that of the Attic masters. It permits us to style the play Shakespeare's Greek Tragedy, to break down the walls of the compartments created by too narrow an understanding of critical terminology or too rigid a reverence of categories. The Life Force is merely a new term for an old belief, or a new light on an old reality. Fortune, Destiny, the Will of God, or whatever name is used for an extrarational or supernatural power that takes human beings in its hands and uses them for purposes beyond man's foresight or comprehension, may be called nothing other than a more inclusive characterization of what in a particular manifestation is the Life Force. If this is true, we can say that Destiny has settled the fate of Lady Macbeth before the play begins. She rebukes her husband for initiating the plot.

"What Beast was't then
That made you break your enterprise
to me?"

The line makes us fancy that he did begin things, but the person who makes a proposal is not necessarily the person who originates the purpose; and the rest of her speech suggests that such is the case here.

"When you durst do it, then you were
a man!
And to be more then what you were,
you would
Be so much more the man."

He had spoken first and perhaps had thought himself the inventor of the plan. Perhaps she thought so too; but he was merely the instrument of the instrument of the Life Force which willed a greater race.

"And to be more than what you were,
you would
Be so much more the man."

In other words, Macbeth, instead of being what we are accustomed to regard all true Elizabethan tragedies, a drama of development and result, is a tragedy of result after the Greek fashion. All is prepared for the catastrophe before the action begins, and it is the catastrophe of the woman in the case.

THE SHAKESPEARE CLUB FORUM

Edited by PAUL KAUFMAN, Ph.D.

IN opening this department of our BULLETIN the editor sends his cordial greetings to all the Shakespeare study groups of the country. He congratulates them upon the invaluable influence which they have in the past exerted in their communities, and he is confident that they will push on to greater accomplishment during the months to come. To use the dramatist's word, "You have mighty business in hand,"— an altogether delightful business. So, "Make merry, man, with thy confederates in this weighty cause."

To make us all conscious of the thousands of "confederates" united in our common enthusiasm and love for Shakespeare; to offer the opportunity of becoming acquainted with each other; to exchange our ideas and suggestions about programs and Shakespeare study in general; and to catch the inspiration that comes from the news of each other's activities and methods: such are the aims of this Forum. We are separated geographically by immense distances and only in exceptional instances can we meet face to face, but this is the place where we can talk to each other. Miss Martin, our national secretary, has introduced a number of Shakespeare lovers to one another both in person and by letter and delightful friendships have resulted. Here Shakespeare will introduce us, each to all. I shall always give the name and address of correspondents, unless they particularly express the wish to remain anonymous.

The question most frequently referred to me is, "Will you give us suggestions for our program?" Now there is nothing easier than to send out suggestions by the cartload; the myriad-minded Shakespeare can be studied in a myriad ways, but — a knowledge of local conditions can alone determine the selection of the most effective methods.

Let us see, first of all, how the various clubs are actually doing it. I wish that we might reprint complete the annual programs which have come in from the organizations from Maine straight across the country to California. Many of them are attractively printed, some of the pamphlets presenting detailed data concerning the year's work.

I have received more programs from Ohio than from any other state, and two from the one city of Toledo. The Ariel Shakespeare class, meeting twice a month under the leadership of Mrs. Robert Carlton Morris, one of our national vice-presidents, concentrated last year upon "Timon of Athens," "The Merry Wives," and St. John Ervine's "The Lady of Belmont." Five afternoons were devoted to the first play, five to the second, and three to the third, each session including the reading of one act according to a plan devised by some member and the discussion of some two or three topics suggested by that act, as, for example, "The Psychology of Timon's Soliloquy Opening Act IV," "Modern Parallels of Timon in Politics, Social Life and Family Life," "A Visit to Windsor Castle," "The Inns and Homes of the Elizabethan Period," and "The Place of Comedy in Life and Art." Other subjects discussed were "Shakespeare in the Moving Pictures,"

and "Some New Biographies of Shakespeare." A special feature that we wish might have been broadcasted so that we all might have heard it was a musical program selected from operatic settings for "The Merry Wives." That must have been difficult to put on but altogether delightful. We take off our hats, we men at least, to a club which has such initiative and resourcefulness.

The Agnes Morris Class, also of Toledo, likewise is following a similar plan during this current season, devoting five meetings to "The Winter's Tale," five to "Coriolanus," and two to Barrie's "Dear Brutus." Among the interesting subjects to be discussed are "Folk Lore in Shakespeare," "Legends of the Oracle," "The Outcast Child as a Motif in Literature," "Was Shakespeare Prejudiced Against the Common People?" and a number of "Little Talks on Little Texts," which, as the members know, are large in significance. Of these I must mention "I think affliction may subdue the cheek but not take in the mind" and "Our virtues lie in the interpretation of the times." I have never seen a program so well organized to bring our the subjects suggested by the act under discussion.

From the Shakespeare Study Club of Lima, Ohio, comes an attractive program for the winter including five meetings given to Shakespeare and others to "Faust" and what is termed "The Gaelic Goal." "King John" is the play selected for "group readings," in which, I take it, the various members participate. An excellent plan. Addresses will be delivered by professors from various institutions. And best of all, what I am particularly glad to report, scenes are to be actually staged. Mrs. Morris' illustrated lecture on "Shakespeare in Art" should be a treat which I wish all might hear.

In Lebanon, Missouri, The Shakespeare Club is entering upon its forty-second year. For their semi-monthly meetings they have been studying during the past season "King John," "The Merry Wives," and "Richard II." I hope they will tell us just how they "Study — Act IV"— as the program reads each time. Some member or committee has shown fine taste in the typographical make-up of their program, and also happy choice of quotations which strike the keynote of each meeting.

St. Louis is one of the largest and most active Shakespeare centers in America and the program of the society is most varied. Besides public programs every month, I infer from the president's letter before me that a class for detailed study meets every week. Mr. Robert Mantell is the honorary president. He and Mrs. Mantell were the guests of honor at a luncheon held on Oct. 13. We should like to have a more detailed program and also to learn how they mobilize the Shakespeare forces of St. Louis with such enthusiasm.

To jump to the Pacific coast, we are glad to learn of the activities of the Ebell women's club, of Oakland, California, which, among many regularly organized interests, conducts a Shakespeare section twice a month. Recently they have been giving special attention to "The Merchant of Venice."

"Back East," it is pleasure to record the flourishing condition of the Manchester, New Hampshire, Shakespeare Club which is one of the oldest in the country, founded in 1873. (Are there, by the way, any older organizations?

Let us hear from them.) This year they divide their weekly meetings between "Richard III" and "A Midsummer-Night's Dream," and their study is consequently intensive. After devoting five sessions to the reading of the plays act by act, let us note that in the five following sessions they *reread.* Each time they also discuss some topic. I am particularly glad to see such a subject as this: "Is 'Richard II' suited to the stage?" Too often we forget that this is a fundamental question which we must never lose sight of. A novel feature of the printed program is the left hand page left blank for memoranda.

In the national capital the Shakespeare Society of Washington has carried through during the past few years a succession of semi-monthly programs, consisting of talks on a wide range of Elizabethan subjects, and of presentations of scenes, often elaborately done in costume. Nothing can be more valuable or enjoyable than these recitals, nothing, of course, except the production of a whole play, an achievement which the society has to its credit now for some years. No less than six of the dramas have been staged, and last year Dekker's "Shoemaker's Holiday" was presented. The value to the community in the actual production of great Elizabethan drama can hardly be overestimated.

To come to the New York Shakespeare Club, Miss Martin has at my request written a condensed account so full of suggestions that I do not know how to cut it down. So here it is: "The Shakespeare Club of New York City was formed in 1888 and incorporated in 1889. Every year from November to April 23 it has met once a week. The Club always has an opening evening — sometimes a reception, sometimes a dinner, sometimes a theatre party, etc., etc. It always celebrated Twelfth Night by a dinner, a pageant, a play, a private moving picture, or some other appropriate celebration. Of course it celebrates the Birthday; the ceremony of wreath placing at the Shakespeare statue in Central Park in the day time and a dinner in the evening.

"We read three plays a year — a Comedy, a Historical play and a Tragedy in that order, usually devoting an entire evening to the reading and discussion of one act, the principal parts being assigned beforehand. The profitable interest of the discussion depends largely on the leader. Usually the President or some one whom he appoints gives an Introduction to the Play and when the reading is completed a summing up is given by some member appointed to do so. On each play we usually have two or three papers suggested by the play itself, and often we invite some outside guest to meet with us and speak to us on some Shakespearean topic.

"One year we had an unusually successful programme of papers obtained as follows: On each of separate folded slips was typed a subject for a paper. These were drawn 'from the hat' by the members in alphabetical order and the date for giving the paper was arranged with the Chairman of the Programme Committee. Some of the subjects I recall were: Shakespeare's Drunkards; The Moon and Moonlight in Shakespeare; Dogs in Shakespeare; Scriptural References; The Life of an English Country Gentleman in the Time of Henry IV; Folk Lore and Fairies. We usually close the year by reading the

Sonnets, or giving a brief reading to a play. The coming season we shall read 'Comedy of Errors,' 'Richard III' and 'Hamlet,' illustrating the early, middle and mature work of Shakespeare."

In New Rochelle, New York, the Shakespeare Club has had a continuous history of over thirty years, and from the programs of the past four years before me it is plain that its activities have been organized in an able and business-like manner. They read three plays a year, devoting about six meetings to each, and sometimes comparing Shakespeare's play with some modern drama. Latterly a chairman has been responsible for each play and she has distributed acts and subjects to her committee. A program of Shakespeare songs consisting of fourteen numbers was recently given. Every two years this club prints a yearbook recounting in detail all its activities for this period, thus preserving a valuable record.

From the Rochester, New York, Shakespeare Club comes a list of seven plays studied in 1922-3 and of nine others in 1923-4. Perhaps through some mischance other material has failed to arrive. But we should like to know what Rochester is doing this year and how they do it.

So we all want to hear from all the rest. That is the purpose of this Forum, and the Forum will be what our readers make it. For it will be composed of what they send in.

I am anxious to get first the printed programs of every club. Then we are concerned to know how we can best serve you. What sort of information or suggestion would you like to have? Until we know that we shall be unable to proceed effectively.

The foregoing summary of the programs and methods of clubs differing in their make-up provides a rich variety of suggestions which should be so helpful that any further outlines of programs seems superfluous at this time. As soon as specific questions come in, however, I shall try to answer them definitely in the next number of the BULLETIN. May I just say here that as a guiding ideal — 'a consummation most devoutly to be wished" — every meeting of a Shakespeare group should be more than a discussion *about* a play: it should include at least some dramatic rendering of scenes, whether as part of the reading in which members take the roles and carry them through, or as a separate number in which a scene or a part thereof is presented, preferably without dependence upon the text. We need also a great many more programs which include the rendition of Shakespeare songs. (The most available collection with piano accompaniment is "Fifty Shakespeare Songs," edited by Charles Vincent, Oliver Ditson, 1906, $2.50)

Anyone who is in doubt as to the best way to bring out the values of the plays will find invaluable detailed assistance in "Shakespeare Questions," by Odell Shepard, Houghton Mifflin, 1916.

A recent comprehensive outline of the whole history of the drama with emphasis upon the 19th century and the present time is "The Living Drama," by Nellie Burget Miller, Century Co., 1924. Helps for study, reading lists, and illustrative programs make this indispensable for groups who are making comparative studies in the drama.

For those organizations which contemplate the production of a Shakespeare play in highly condensed form the recent volume "Forty Minute Plays

from Shakespeare" by Fred. G. Barker, Macmillan, 1924, should be very helpful. If any groups are stimulated by this volume to produce a play, no matter how simply, this will prove to be a golden book indeed.

And now the meeting is thrown open to all our readers. Send your programs, your suggestions, your questions. If you have amusing stories of what people have said about Shakespeare or the plays be sure to send those.

Please address the editor at American University, Washington, D. C.

". . . if you please
To trust us in your business, we are ready
To use our utmost studies in your service."

OUR MEMBERS IN PRINT

PROF. CARL ACKERMAN
"The Bible in Shakespeare." Pamphlet published by Capital University, Columbus, O.

WILLIAM WEBSTER ELLSWORTH
Illustrated "Lecture on Shakespeare and Old London."

PROF. PAUL KAUFMAN
"Outline Guide to Shakespeare," Century Co.

PROF. FREDERICK H. KOCH
"Carolina Folk Plays," Second Series, Henry Holt & Co.

ELIZABETH WHEELER MANWARING
"Italian Landscapes in Eighteenth Century," Oxford University Press.

L. W. ROGERS
"The Ghosts in Shakespeare," Theo Book Co., Chicago.

HENRY S. SANDERS
"Booth and Irving," "Barnstorming in the Sierras," The Billboard.

DR. SAMUEL A. TANNENBAUM
"Shakespeare's Unquestioned Autographs and the 'Addition to Sir Thomas More'" and "Reclaiming One of Shakespeare's Signatures." Studies in Philology, April 1925, and July, 1925, respectively.

PROF. HOMAR ANDREW WATT
"Plautus and Shakespeare; further Comments on the Menaechmi and the Comedy of Errors," New York University.

LILLIE BUFFUM CHACE WYMAN
"Gertrude of Denmark," Marshall Jones, Boston.

PROF. HARDIN CRAIG
"Shakespeare Today," English Journal, XIII, 539-49.

PROF. E. E. STOLL
"Recent Criticism of Hamlet," Contemporary Review, 1924, 347-57.

PROF. T. S. GRAVES
"Recent Literature of the English Renaissance," Studies in Philology, XXI, 403-465.

A one act play, "The Way to Fortune," by Everard Wyrall, English historian and dramatist, describing Shakespeare's departure for Stratford through the intervention of Lady Lucy, is available for a nominal fee for performance by amateur organizations. The Association Secretary will be glad to forward the manuscript to any persons interested.

EDITORIAL NOTES

This, the second issue of the SHAKESPEARE BULLETIN, makes no pretense of representing within its necessarily modest compass all the interests which should from time to time be served by it. For the moment, it concentrates upon the interests of the study clubs, whose varied and valuable work is described by Professor Kaufman. Among such groups Professor Tynan's paper on Lady Macbeth is sure to provoke discussion. It suggests a method of critical interpretation which can be applied to other plays.

Professor Adams' spirited reply to some of Mr. Ashbaugh's remarks in the first issue of the BULLETIN admirably represents the great service which the Association can perform in bringing together the professional student and the studious amateur. Let the sparks fly, so long as they illuminate.

* * *

The members who are working toward a Shakespeare Foundation, a permanent and adequate Shakespeare house, are as enthusiastic as ever. The thing is bound to come and the time is at hand.

* * *

The Association desires to compile a list of all the Shakespeare Study Clubs or Shakespeare Study Classes in the United States.

Will the members please send to the secretary of the Shakespeare Association, 15 Gramercy Park, New York City, the names and addresses of such organizations within their knowledge, together with the name of the President and Secretary if possible.

* * *

At the afternoon session of the annual meeting of the Shakespeare Association, May 2, 1925, President Thorndike presided, introducing Prof. Brander Matthews, who was in his happiest mood of reminiscence. He described the models of the Elizabethan theatre which are to be seen at Columbia University, and said it would be very helpful to students of Elizabethan dramatic literature if they could have models of the theatres to study; and he suggested that there might be devised "cut outs" of cardboard that could be assembled to make the models. This the Association will undertake to do.

Mr. Harris Jay Griston, a lawyer, read a well-considered paper presenting absolutely new points on "Shylock and the Law" — an original and valuable contribution to Shakespeare study.

The youngest member of the Association — and a Life member — is Charlotte Ariel Gibson, fifteen years old, who is a devoted Shakespeare lover and a special admirer of the Tragedies.

In a special setting arranged by the Curator, Miss Gibson, wearing a costume the replica of Barrymore's, recited two passages from Hamlet — Act 1 Sc. 4 and Act II Sc. 2.

Dr. Tannenbaum told something of his interesting research work in running down genuine signatures of Shakespeare, and also spoke about the Sir Thomas More addition, an interesting photograph of the MS. being shown.

President Neilson of Smith College spoke, as always, most interestingly. He emphasized particularly the point that to accomplish the purposes of the Association there must be funds available to push the work. However great the devotion of the officers and committees it is almost impossible to attain the best results without having steady, continuous and efficient paid assistance.

SHAKESPEAREAN PROBLEMS?

By JOSEPH QUINCY ADAMS

TO the June issue of THE SHAKESPEARE ASSOCIATION BULLETIN Mr. S. S. Ashbaugh contributes an article entitled "Shakespearean Problems." The article is based on an examination of my recent *Life of William Shakespeare*, with the discovery that "some sources of information are entirely omitted" by me, which will necessitate "a reconstruction" of the poet's life. The "omissions" lead Mr. Ashbaugh to a discussion of various dates connected with the poet's early career in London — a discussion which, if it rested upon sound scholarship, would be a serious indictment of my book. Unfortunately for Mr. Ashbaugh, however, he has stumbled into the pitfalls that await the inexperienced in Elizabethen research.

The chief "omission" which he has "discovered," and revealed to the readers of the BULLETIN, is the "Certificate of Blackfriars Playhouse of November, 1589," printed by J. Payne Collier in 1835. "This Certificate," declares Mr. Ashbaugh, "contains the names of sixteen players, 'being all of them sharers in the Blackfriars playhouse,' of whom James Burbage, Richard Burbage, Robert Wilson, George Peele, Augustine Phillips, William Kemp, and William Shakespeare became prominent in later years." And the document, he points out, proves that Shakespeare could not have delayed his coming to London until "in or shortly before 1590," and could not have belonged to the Pembroke company, as I had suggested, but must have arrived in the city about 1582, and must have been associated from the very beginning with Leicester's company. I am ready to confess that the document noted by Mr. Ashbaugh would necessitate an entire "reconstruction" of the early life of Shakespeare, a complete rewriting of the histories of the various Elizabethan dramatic companies, and a brand-new account of the building and operation of the Shakespearean theatres; but, as every scholar possessing the slightest knowledge of dramatic affairs in the sixteenth and seventeenth centuries knows, this document is a stupid forgery — one of the most flagrant of the many perpetrated by Collier. James Burbage, it may be observed, did not secure the building which later he made into the Blackfriars playhouse until February 4, 1596; Richard Burbage, William Shakespeare, and their fellows did not gain the use of the theatre until August, 1608; George Peele, William Kemp, and others mentioned, were at no time associated with Blackfriars; and on a score of similar points the "Certificate" stands openly condemned. Mr. Ashbaugh would do well to inform himself on what is actually known, from abundant and authentic documentary evidence, concerning the Blackfriars, the London theatrical troupes, and the careers of the several actors he attempts to discuss. This information has long been available to scholars, and may be conveniently consulted in such works as J. T. Murray's *English Dramatic Companies* and my own *Shakespearean Playhouses* (both fully documented), as well as in the published works of C. W. Wallace, Albert Feuillerat, and E. K.

Chambers. In the case of the particular forgery under consideration, the errors of fact were so obvious that even Collier himself ignored it in his later writings.

On another "omission" Mr. Ashbaugh would take me to task. After expressing satisfaction that I accept William Beeston's categorical statement to Aubrey that Shakespeare "had been in his younger years a schoolmaster in the country," he accuses me of grave inconsistency in not accepting with equal faith Aubrey's own, and unsupported, statement that Shakespeare "came to London, I guess, about 18" — that is, in 1582. Aubrey's account of the poet, Mr. Ashbaugh insists, must be accepted "as a whole," for, he declares, "Aubrey's statements are equally authentic; one can not be taken and the other left." But the first quoted statement is from William Beeston, the aged theatrical manager, who had first-hand sources of information, and spoke out with confidence; Aubrey visited him, asked him for information respecting Shakespeare, and wrote down exactly what Beeston said; and, as it were, in order to avoid personal responsibility for an assertion so contradictory to Jonson's famous dictum (which Aubrey misquotes as "little Latin"), specially noted in the margin that Beeston was the authority for the assertion. The second quoted statement was a mere guess ventured by Aubrey himself, and that doubtfully. The two statements, therefore, are not "equally authentic," and must be separately weighed.

Still another "omission" is complained of by Mr. Ashbaugh. He declares that Nashe, in his Letter prefixed to Greene's *Menaphon*, 1589, "renewed and extended his attack [on our babbling ballads and our new-framed songs and sonnets"] and then *certainly pointed out Kyd and Shakespeare as the playwright.*" It is just possible that Mr. Ashbaugh has information as yet unrevealed to scholars which makes a certainty out of Nashe's cryptic utterances; I suspect, however, that he has linked Shakespeare's name with the attack because of the passing allusion to *Hamlet.* The allusion, of course, is not to Shakespeare's play, but to the early pre-Shakespearean *Hamlet,* which the great dramatist was to rework in 1603-4.

I might in similar fashion answer the other contentions of Mr. Ashbaugh; but surely those who have read so far will regard this as unnecessary.

COMMITTEE ON COOPERATION

The Committee on Cooperation has secured endorsements of the Shakespeare Association from the Modern Language Association and the American Association of University Women. The biennial convention of the General Federation of Women's Clubs passed a resolution expressing interest, a most promising augury for the future of the association. Contacts have been made with the Drama League, the National Educational Association, the National Council of Teachers of English and the English-Speaking Union.

Houghton Mifflin Co. have published "A Dictionary of the Characters and Proper Names in the Works of Shakespeare," by Francis Griffin Stokes. It is a comprehensive treatment of the proper names in Shakespeare's plays and poems arranged alphabetically.

SHAKESPEARE CONTESTS IN THE SCHOOLS

Shall we continue Shakespeare contests in our High Schools? Are the contests as now held fulfilling their educational and artistic purposes? If not, how can they be made to do so?

These questions are vital to Shakespearean lovers, for it is in the High School that the majority of our young people have their first opportunity of meeting the great master. This delayed introduction is to be regretted but the fact remains.

Destructive criticism of existing methods and achievements is not wanting, as every teacher of the subject knows, but have we had enough constructive criticism?

One critic says, "The work of the students on the stage merely puppets the coach"; another, "The student romps heedlessly through a masterpiece without any appreciation of its literary or emotional value"; still another, "The mere fact that a student has perfectly memorized fifty or sixty lines of Shakespeare is of inestimable value"; and another supports this statement by saying, "When my students have sufficiently mastered Hamlet's speech

'O, that this too too solid flesh would melt,
Thaw, and resolve itself into a dew!
Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter,'

to the extent of realizing and appreciating thought and emotional content that can be expressed through the correct use of voice and body, the door is opened to interested investigation of the whole play." However, this same teacher admits that this method often meets with disaster because the children cannot speak the English language in the way cultured people expect to hear Shakespeare spoken.

Surely there is an approach whereby contests may be fruitful, but we are at a place now where new ideas are greatly needed, and open discussion will clear the air and bring these to light.

The BULLETIN is our Forum, let us as members avail ourselves of the opportunity of expressing our point of view in its columns.

This call to discussion is the outcome of a very interesting talk with Miss Laura Whitmire, the enthusiastic and successful teacher of oral English in Roosevelt High School of this city.

MARGARET E. A. CRAWFORD.
Seattle, Washington.

The Curator, Mrs. Tunis G. Bergen, reports the following accessions:

"The First Folios" by Henrietta Bartlett, purchased at the sale of the Beverly Chew Library and carrying his bookplate, gift of Mrs. Tunis G. Bergen.

"Mr. William Shakespeare" by Henrietta Bartlett — gift of the author.

Mrs. Bergen has acquired a good engraving of "Shakespeare and His Friends," by John Faed, R. S. A., which she will be happy to make available for Shakespeare occasions."

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SHAKESPEARE ASSOCIATION OF AMERICA

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Ackermann, Carl
2315 East Main St., Columbus, Ohio

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Trinity College, Hartford, Conn.

Adams, Joseph Quincy
167 Goldwin Smith Hall, Ithaca, N. Y.

Adams, Mrs. Samuel Hopkins
Owosco Lake, Auburn, N. Y.

Amos, Mrs. Agnes Grove
12 West Highland St., Shawnee, Okla.

Andrews, Matthew Page
849 Park Ave., Baltimore, Md.

Apple, Joseph Henry
Hood College, Frederick, Md.

Armstrong, A. Joseph
Baylor University, Waco, Texas.

Averill, Miss Mary Walworth
2914 Broadway, New York

Axson, Stockton
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Swarthmore, Pa.

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Westport, Conn.

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Yale University, New Haven, Conn.

Ball, Margaret
Mt. Holyoke College, So. Hadley, Mass.

Barker, Miss E. Frye
15 West 107th St., New York

Barney, Maginel Wright
41 West 12th St., New York

Barrett, Miss Edith
Bryn Mawr Club, 279 Lexington Ave., New York

Barrymore, John
Lambs Club, 128 West 44th St., New York

Beecher, Mrs. Annie M. T.
Columbia Court, 421 Riverside Drive, New York

Belden, Miss Mary Megie
Elmira College, Elmira, N. Y.

Bennett, Claude H.
1319 F St., N. W., Washington, D. C.

Bennett, Malvina M.
25 Buckingham St., Cambridge, Mass.

Bergen, Tunis G.

Breckenridge, Desha
Lexington, Ky.

Brewer, Katharine More
Great Hill, Hingham, Mass.

Bridges, Horace James
163 W. Washington St., Chicago, Ill.

Brooke, C. F. Tucker
1515 Yale Station, New Haven, Conn.

Brown, Arthur Charles Lewis
625 Colfax St., Evanston, Ill.

Brown, Carleton
Bryn Mawr College, Bryn Mawr, Pa.

Bullock, Walter L.
Bryn Mawr College, Bryn Mawr, Pa.

Burton, Richard Eugene
University of Minnesota, Minneapolis, Minn.

Card, Mrs. Edward T.
5356 North Market St., St. Louis, Mo.

Carpenter, Charles K. (Charter)
36 West 44th St., New York

Carpenter, Frederic Ives
1 Gramercy Park, New York

Bergen, Mrs. Tunis G.
1 Gramercy Park, New York

Beveridge, James
Tome School, Port Deposit, Md.

Black, A. Bruce
265 East St., Bloomsburg, Pa.

Blair, Mrs. Joseph
Sparrow's Point, Md.

Blankenbuehler, Lorenz
1239 Carroll Ave., St. Paul, Minn.

Blinn, Harold
603 So. Penn Ave., Independence, Kas.

Boatwright, Mrs. Gertrude H.
Roanoke, Va.

Borg, Miss Margery
Hotel Chatham, 48th St. & Vanderbilt Ave., New York
Bouton, Archibald L.
New York University, University Heights, New York
Bradley, Jesse Franklin
University of Louisville, Louisville, Ky.
5533 Woodlawn Ave., Chicago, Ill.
Cerf, Barry
Reed College, Portland, Oregon
Chase, Miss Ethel W. (Charter)
25 Fifth Ave., New York
Chase, Stanley P.
Bowdoin College, Brunswick, Maine
Chubb, Edwin Watts
Athens, Ohio
Chubb, Percival
4533 Westminster Place, St. Louis, Mo.
Clark, S. H.
Box 163, University of Chicago, Ill.
Claxton, P. P.
410 So. Cincinnati St., Tulsa, Okla.
Coates, Mrs. Florence Earle
2024 Spruce St., Philadelphia, Pa.
Cobb, Sumner Chase
31 Montrose Ave., Woodfords, Maine
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282 De Kalb Ave., Brooklyn, N. Y.
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Crine, Harriet P. (Charter)
National Arts Club, 15 Gramercy Park, New York
Croissant, DeWitt C.
George Washington University, Washington, D. C.
Cross, Frederick H.
114 Mill St., Rochester, N. Y.
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2019 Eye St., Washington, D. C.
Cumming, Frances C. Gordon
2032 O St., Washington, D. C.
Currell, William Spencer
810 Sumter St., Columbia, S. C.

Dallam, M. Theresa
1318 Bolton St., Baltimore, Md.
Damon, Lindsay Todd
Brown University, Providence, R. I.
Dealey, George Bannerman
Care A. H. Belo & Co., Dallas, Texas
Denney, Joseph Villiers
683 East Broad St., Columbus, Ohio
Denkinger, Miss Emma Marshall
Wellesley College, Wellesley, Mass.
Draper, John W.
University of Maine, Orono, Maine
Duffield, Rev. Dr. Howard (Charter)
20 Fifth Ave., New York

Elkus, Ethel J.
956 Madison Ave., New York

Fawcett, George D.
22 Beekman Place, New York
Ferrin, Dana H.
The Century Company, 353 Fourth Ave., New York
Fiske, Horace Spencer
Public Relations Office, University of Chicago, Chicago, Ill.
Forsythe, Robert Stanley
Northwestern University, Evanston, Ill.
Frantz, Dr. A. J.
124 Fall St., Seneca Falls, N. Y.
Fuller, Herbert B.
Care Bird & Son, 295 Fifth Ave., N. Y.

Gaither, Sara McDowell
Margaret Hall, Versailles, Ky.
Garretson, P. R.
2112 Maxwell Ave., Spokane, Wash.
Gay, Eben Howard
53 State St., Boston, Mass.
Gerhard, Jr., Arthur H.
5625 Overbrook Ave., Philadelphia, Pa.
Gildersleeve, Virginia C.
Barnard College, New York City
Gingerich, Solomon Francis
20 Highland Road, Ann Arbor, Mich.

Girard, Paul
Wadesboro, N. C.
Gould, Ernest G.
Seneca Falls, N. Y.
Gradwohl, Abraham
342 Main Ave., Spokane, Wash.
Graves, Miss Lillian
The Mary Institute, St. Louis, Mo.
Gray, Charles H.
97 Talbot Ave., Tufts College, 57, Mass.
Gray, Isabel McReynolds
490 Solano Ave., Los Angeles, Calif.
Greenlaw, Edwin
Chapel Hill, N. C.
Greever, Garland G.
1425 Fifteenth St., Boulder, Colo.

Haddow, Mary A.
Geiger Apt. 12, 103 Evergreen Ave., Youngstown, Ohio
Halleck, Reuben Post
1154 South Third Ave., Louisville, Ky.
Halley, Albert Roberts
University of Florida, Gainesville, Fla.
Harburger, Helen C.
150 Tower Court, Wellesley, Mass.
Harrison, Jr., Thomas Perrin
2616 Rio Grande St., Austin, Texas
Head, Mrs. Depew
Marion, Ohio
Helwig, Mrs. Phil
306 N. Lea Ave., Roswell, N. M.
Henderson, Ray
225 West 44th St., New York
Henry, Mellinger Edward
Dickinson High School, Jersey City, N. J.
Hersey, Frank W. C.
45 Oxford St., Cambridge, Mass.
Hewins, Elizabeth L.
Wellesley Hills, Mass.
Hildreth, Miss Cathryne
319 East 58th St., New York
Holland, Mildred
1425 Broadway, New York
Hostetler, Mrs. Max A.
Shelton, Nebraska
Howes, Mrs. Mary A. (Charter)
171 West 81st St., New York
Huhner, Leon
253 Broadway, New York
Huhner, Dr. Max
320 Central Park West, New York City
Hulick, Emily Elizabeth
138 Parker Ave., Easton, Pa.
Hunt, Mrs. Elizabeth Parker
Wellesley College, Wellesley, Mass.
Hutchins, Mrs. Anne S. (Charter)
957 Woodycrest Ave., New York City

Irvine, Miss Theodora
31 Riverside Drive, New York

Jacob, Cary Franklin
College of William & Mary, Williamsburg, Va.
Jacobs, Dr. Henry Barton
11 Mt. Vernon Place, Baltimore, Md.
Jacobs, Ida T.
Roosevelt High School, Des Moines, Iowa
Jackson, Mrs. George S.
3211 N. 34th Ave., Seattle, Washington
Johnson, Gertrude Elizabeth
University of Wisconsin, Madison, Wis.
Johnston, Nellie M.
6332 Darlington Road, Pittsburgh, Pa.
Jones, Mrs. Hugh T.
225 Main St., Chanute, Kansas.

Kelso, Ruth
1112 W. Illinois St., Urbana, Ill.
Kendig, Richard M.
87 Virginia St., Waterloo, N. Y.
Kenyon, John Samuel
Hiram College, Hiram, Ohio
Kidder, Mrs. Augusta Raymond (Charter)
16 Fort Charles Place, Marble Hill, New York City
Kingsland, Gertrude Southwick
621 Ransom St., Ripon, Wis.
Koch, Prof. Frederick H.
University of North Carolina, Chapel Hill, N. C.
Koppel, Mrs. Louis
992 Southern Boulevard, New York City
Krowl, Prof. Harry C.
College of the City of New York, 139th St. & Convent Ave.

Landrum, Grace W.
University of Richmond, Richmond, Va.

Lathers, Jr., Mrs. Richard
Wykagyl Club, New Rochelle, N. Y.
Law, Prof. Robert Adger
University of Texas, Austin, Texas
Lawson, Jane S.
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145 West 57th St., New York City
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McCauley, John J.
299 1st Ave., New York City
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Eng. Dept., High School, Hoquiam, Wash.
MacKesson, Mrs. J. E.
Lebanon, Mo.
McKie, Prof. George McF.
P. O. Box 923, Chapel Hill, N. C.
McLucas, John Sherwood
University of Colorado, Boulder, Colo.
McMillan, Virginia Scholefield
707Warburton Ave., Yonkers, N. Y.
Mack, William H.
813 E. Kingsley St., Ann Arbor, Mich.
Mackrille, Miss Lucy Vaughan
11 W. Kirke St., Chevy Chase, Md.
Malone, Prof. Kemp
Johns Hopkins University, Baltimore, Md.
Manwaring, Elizabeth Wheeler
Wellesley College, Wellesley, Mass.
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225 West 44th St., New York City
Martin, Elizabeth Curtiss
401 Center St., Wallingford, Conn.
Martin, Myra B. (Charter)
National Arts Club, 15 Gramercy Park, New York City
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11 East 68th St., New York City
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Nyack-on-Hudson, N. Y.
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167 N. Professor St., Oberlin, Ohio
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203 South Prospect St., Hagerstown, Md.
Murray, John Tucker
51 Highland St., Cambridge, Mass.

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Dept. of English, Northwestern University, Evanston, Ill.
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Yale University, New Haven, Conn.
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University of Minnesota, Minneapolis, Minn.
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112 Lake View Ave., Cambridge, Mass.

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392 Church St., North Adams, Mass.
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169 Santa Rosa Ave., Oakland, Calif.

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170 Elm St., New Rochelle, N. Y.
Pitt, Mrs. William R.
170 Elm St., New Rochelle, N. Y.
Porter, Charlotte Endymion
11 Queensbury St., Back Bay, Boston, Mass.

Quinn, Arthur Hobson
The College, University of Penna., Philadelphia, Pa.

Raines, Lester
18 Music Hall, University of Minnesota, Minneapolis, Minn.
Ramey, Robert
540 Lahoma Ave., Norman, Okla.
Rand, Frank Prentice
North Amherst, Mass.
Reinhardt, Aurelia Henry
Mills College, Oakland, Calif.
Reynolds, G. F.
1220 Grand View, Boulder, Colo.
Rice-Keller, Mrs. Inez (Charter)
National Arts Club, 15 Gramercy Park, New York City.
Richmond, Charles Alexander
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120 Broadway, New York City.
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826 Oakdale Ave., Chicago, Ill.
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University of Colorado, Boulder, Colo.
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164 W. Jackson Boulevard, Chicago, Ill.
Rosenberg, S. L. Millard
855 No. Vermont Ave., Los Angeles, Calif.
Ross, Fred G.
70 West 71st St., New York City
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Dana Hall School, Wellesley, Mass.
Rund, Martin
813 Tenth Ave., S. E., Minneapolis, Minn.
Russell, Henry M. M. (Charter)
National Arts Club, 15 Gramercy Park, New York City
Russell, Mrs. Henry M. M. (Charter)
National Arts Club, 15 Gramercy Park, New York City

Sandison, Helen E.
3 Randolph Ave., Poughkeepsie, N. Y.
Savage, Henry L.
131 Pyne Hall, Princeton, N. J.
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University of Pennsylvania, Philadelphia, Pa.
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Princeton Club of New York, 86 Park Ave., New York City
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45 Broad St., Stamford, Conn.
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Wellesley College, Wellesley, Mass.
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1236 Louisiana St., Lawrence, Kansas
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3544 Broadway, New York City
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15 Churchill Terrace, Newtonville, Mass.
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5146 Cabanne Ave., St. Louis, Mo.
Sothern, Edward H.
225 West 44th St., New York City
Spencer, Herman
410 N. 7th St., Tarkio, Mo.

Spiller, Robert E.
Swarthmore College, Swarthmore, Pa.
Starnes, DeWitt T.
The Rice Institute, Houston, Texas
Stevens, J. D.
1755 East 23rd St., Portland, Ore.
Stevenson, Clare B.
1921 Spruce St., Philadelphia, Pa.
Storke, Dr. Eugene Francis
1201 Westchester Place, Los Angeles, Calif.
Stover, Irving O.
John B. Stetson University, Deland, Fla.

Taaffe, Thomas Gaffney
College of the City of New York, New York City
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Sackville, New Brunswick, Canada

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Care English Speaking Union, 345 Madi- Ave., New York
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The Library, Manila, P. I.

Van Keuren, Mary N.
117 Radford St., Yonkers, N. Y.
Van Winkle, Cortlandt
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Wagoner, Mrs. Adeline Palmer
American Hotel, St. Louis, Mo.
Waid, D. Everett (Charter)
1 Lexington Ave., New York City
Wainwright, Dr. John W.
Cherry Valley, N. Y.
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1708 Huff Ave., Wichita Falls, Texas
Watson, Mrs. Arthur James
14 Guion St., New Rochelle, N. Y.
Watson, Miss Jessie K. (Charter)
2 West 67th St., New York City
Watt, Homer Andrew
1707 So. Kingsley Drive, Los Angeles.
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41 Fifth Ave., New York City
Weiser, Mrs. H. David (Charter)
41 Fifth Ave., New York City
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University of Maine, Orono, Me.
White, Henry Adelbert
509 East Chestnut St., Washington, Pa.
White, Mrs. William L.
2134 Commonwealth Ave., Auburndale, Mass.
Wilkins, Ernest Hatch
University of Chicago, Chicago, Ill.
Williams, Talcott
Columbia University, New York City
Willing, John Thomson (Charter)
15 Gramercy Park, New York City
Willis, Mrs. A. C.
Apt. 405, The Congressional, 100 E. Capitol St., Washington, D. C.
Wilson, Miss Helen Ruth
4 Crystal Ave., Derry, N. H.
Winfield, Martha E.
N. C. College for Women, Greensboro, N. C.
Wing, Jr., George C.
81 Main St., Auburn, Maine
Winslow, Ola Elizabeth
Goucher College, Baltimore, Md.
Wood, Alice I. Perry
Wellesley College, Wellesley, Mass.
Wood, Rev. Dr. Charles
2110 S St., Washington, D. C.
Woodman, Mr. Willis P.
808 Main St., Geneva, N. Y.
Woodruff, Clinton Rogers
719 North American Bldg., Philadelphia.

Young, Karl
Yale Station, New Haven, Conn.

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Bartlett, Henrietta C.
117 West 58th St., New York City
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Philipse Manor-on-Hudson, N. Y.
Blaisdell, Thomas Charles
Slippery Rock, Pa.
Briggs, Mrs. Frederick Huntington
449 Beacon St., Boston, Mass.
Brown, Elmer Ellsworth
2201 Loring Place, New York City
Brunner, Mrs. Arnold W.
1 Lexington Ave., New York City

Campbell, Oscar James
1705 Washtenaw Ave., Ann Arbor, Mich.
Cheney, Mrs. George L.
30 West 86th St., New York City
Churchill, Thomas W. (Charter)
561 West 161st St., New York City
Conant, Miss Martha P.
Tower Court, Wellesley College, Wellesley, Mass.
Corbin, John
131 East 15th St., New York City

Dobinson, Mrs. Florence (Charter)
709 S. Kingsley Drive, Los Angeles, Calif.
Dunn, Emma
3 East 50th St., New York City
Dwight, Miss Catherine H.
22 Leighton Road, Wellesley, Mass.

Ellsworth, William Webster
Century Club, 7 West 43rd St., New York City

Farnam, Henry W.
43 Hillhouse Ave., New Haven, Conn.
Farrand, Wilson
544 High St., Newark, N. J.
Fisher, Irving
460 Prospect St., New Haven, Conn.
Folger, H. C.
26 Broadway, New York City
Freer, Mrs. Archibald
1420 Lake Shore Drive, Chicago, Ill.

Gibson, Mrs. Grace Llewellyn
"Tappancroft," Tappan, N. Y.
Gillmore, Frank (Charter)
22 Beekman Place, N. Y. City

Hampden, Walter (Charter)
Ridgefield, Conn.
Heine, Arthur
950 Park Ave., New York City
Horton, Miss Edith
585 Macon St., Brooklyn, N. Y.

Kaufman, Paul (Charter)
2910 R Street, Washington, D. C.
Kunz, George Frederick
405 Fifth Ave., New York City

Manly, John Matthews
University of Chicago, Chicago, Ill.
Matthews, Brander
337 West 87th St., New York City
Matthews, Miss Gene
574 Church St., Marion, Ohio
Morris, Mrs. Robert Carlton
2648 Kirkwood Lane, Toledo, Ohio

Neilson, William Allan
Smith College, Northampton, Mass.

Olsen, Moroni
522 21st St., Ogden, Utah
Osborn, Mrs. H. Fairfield
998 Fifth Ave., New York City
Osborne, Thomas Mott
Auburn, N. Y.
Otto, Henry F.
56 Bigelow St., Newark, N. J.

Pack, Mrs. Charles Lathrop
Lakewood, N. J.
Pancoast, Henry S.
Spring Lane, Chestnut Hill, Pa.

Quincy, Josiah Hatch
37 Stratford St., Boston, Mass.

Rogers, Francis
144 East 62nd St., New York City

Sanders, Henry S.
601 West 181st St., New York City
Sherman, Lucius A.
University of Nebraska, Lincoln, Neb.
Skinner, Otis
135 East 66th St., New York City
Smith, Elisabeth Morehouse (Charter)
81 Irving Place, New York City
Smith, Holmes
5440 Maple Ave., St. Louis, Mo.
Spalding, Phebe Estelle
Pomona College, Claremont, Calif.
Starr, Nathan Comfort
Harvard University, Cambridge, Mass.
Stoll, Elmer E.
University of Minnesota, Minneapolis, Minn.
Taylor, H. C. Chatfield
69 W. Washington St., Chicago, Ill.
Thompson, Lewis M.
24 Stone St., New York City
Thorndike, Ashley H. (Charter)
Columbia University, New York City
Topp, Miss Emelie
157 West 68th St., New York City
Veatch, Mrs. Arthur C.
Port Washington, N. Y.

LIFE MEMBERS

Adams, Samuel Barnard
Savannah, Ga.
Agar, John G. (Charter)
31 Nassau St., New York City
Ashbaugh, S. S. (Charter)
804 Union Trust Bldg., Washington, D. C.
Bates Katharine Lee
Wellesley College, Wellesley, Mass.
Bradford, Gamaliel
Wellesley Hills, Mass.
Brewer, Wilmon
Great Hill, Hingham, Mass.
Coffin, Miss Mary Bigelow
138 Ivy St., Brookline, Mass.
Cox, John Harrington
34 Campus Driveway, Morgantown, West Va.
Crawford, Miss Margaret E. A.
1105 Sixth Ave., Seattle, Wash.
Daggett, Windsor P. (Charter)
202 West 74th St., New York City
Davis, Estelle Headley
140 Claremont Ave., New York City
Furness, Jr., Horace Howard
2034 Delancey St., Philadelphia, Pa.
Gayley, Charles Mills
50 Russell Sq., London, W. C. 1, England
Gibson, Miss Charlotte Ariel
Tappancroft, Tappan, N. Y.
Guild, Courtenay
144 High St., Boston, Mass.
Hackett, James K.
The Lambs, 128 W. 44th St., N. Y. C.
Hanson, Bert (Charter)
61 Broadway, New York City
Hazard, Miss Caroline
Peace Dale, R. I.
Korth, Mrs. Arthur
1050 Park Ave., New York City
Lyon, John H. H.
Columbia University, New York City
Meyer, Herman H. B. (Charter)
Library of Congress, Washington, D. C.
Mott, Lewis F.
172 West 79th St., New York City
Ninde, George Falley
336 West Miner St., West Chester, Pa.
Ranney, Frederick Tappan
263 Eliot St., Detroit, Mich.
Smith, Miss E. C.
Elm Ridge, Alton, Ill.
Tannenbaum, Samuel A.
3681 Broadway, New York City
Tynan, Joseph L.
College of the City of New York, New York City
Vernon, Grenville
Harvard Club, 27 West 44th St., N. Y. C.
Wyman, Lillie Buffum Chace
21 Kimball Terrace, Newtonville, Mass.

FELLOWSHIP MEMBERS

Kahn, Otto 52 William St., New York City

REPRESENTATIVE MEMBERS

Babington, Mrs. Henry
2332 Lawrence Ave., Toledo, Ohio (Ariel)

Battey, Mrs. F. C.
318 East Gaston St., Savannah, Ga. (Savannah)

Fisher, Miss Mary
2540 Scottwood Ave., Toledo (Ariel)

Holmes, Mrs. Franklin T.
329 Irving St., Toledo, Ohio (Agnes Morris)

Jefts, Miss Ida E.
55 Prospect St., Manchester, N. H. (Manchester)

Kendall, Mrs. Willis I.
320 Amherst St., Manchester, N. H. (Manchester)

Latham, Mrs. Robert G.
555 Edgecomb Ave., New York City (Manchester)

Lee, Mrs. Chester
421 Islington St., Toledo, Ohio (Agnes Morris)

Mauser, Faye
Marion, Ohio (Advance Club)

Moke, Mrs. Beecher
888 West Spring St., Lima, Ohio (Lima)

Moor, Mrs. Dudley Watson
2253 Glenwood Ave., Toledo, O. (Ariel)

Mulligan, Miss Reith
7 Highland St., Natick, Mass. (Natick)

Peabody, Mrs. Frank
2738 Glenwood Ave., Toledo, O. (Agnes Morris)

Pierce, Col. S. C.
49 Greig St., Rochester, N. Y. (Rochester)

Seiders, Mrs. Charles
1632 Wildwood Rd., Toledo, Ohio (Agnes Morris)

Shirk, Mrs. Charles A.
110 Daniels St., Kendallville, Ind. (Kendallville)

Stapleton, Mrs. Thomas
2318 Collingwood Ave., Toledo, Ohio (Ariel)

Stewart, Mrs. A. C.
2235 Putnam St., Toledo, Ohio (Agnes Morris)

Strausz, Mrs. Lyda V.
2255 Lawrence Ave., Toledo, Ohio (Agnes Morris)

Tull, Clyde
Cornell College, Mt. Vernon, Iowa (English Club)

Warfield, Mrs. W. G.
1106 West Wayne St., Lima, O. (Lima)

Wheat, Mrs. Rachel F.
1837 Elm St., Manchester, N. H. (Manchester)

Williams, Mrs. George
1930 10th Ave., Oakland, Calif. (Ebell)

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Agnes Morris Shakespeare Class
Toledo, Ohio

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Toledo, Ohio

English Club of Cornell College
Mount Vernon, Iowa

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The Shakespeare Association Bulletin

THE NEW MEMORIAL AT STRATFORD

SHAKESPEARE IN THE PERIODICALS OF 1925: A BIBLIOGRAPHY

EDITORIAL NOTES

ASSOCIATION NEWS

THE CLUB FORUM

THE BOOK SHELF

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The Shakespeare Association of America aims to unite all the lovers of the poet and to encourage and enlarge the widespread interest in his works. It will serve as a means of communication in the Shakespearean world, reporting what is being done in his honor or service whether on the stage or in the schoolroom, in club or in university. Its plans are designed to help the individual reader and they also look to celebrations and memorials, to public recognitions of the great abiding and uplifting influence which Shakespeare exerts on our national life. Its purpose includes co-operation in every enterprise that will be helpful to a knowledge of the man and his work, whether scholarly, educational, or theatrical.

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Incorporated 1923

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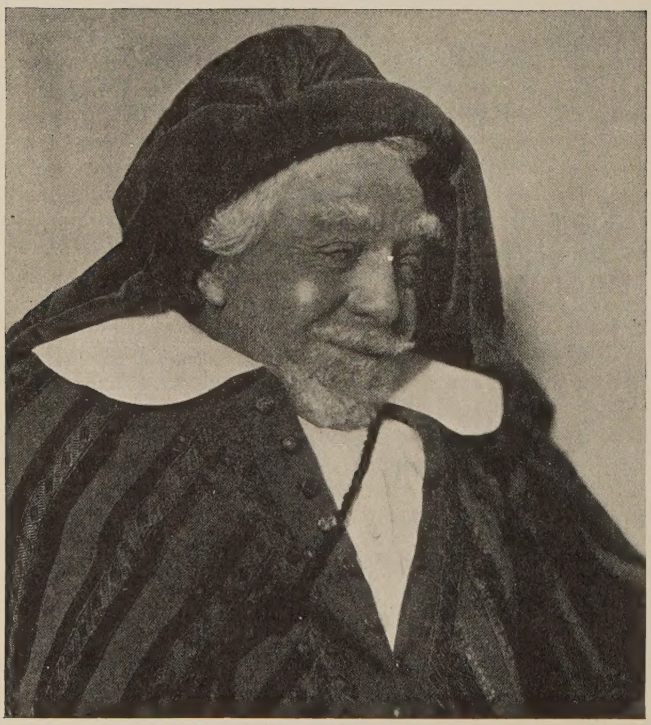

(Wide World Studio)

Otis Skinner as Falstaff in "Henry IV" in a production staged by the Players' Club in New York this year.

From the July number of the *Theatre Arts Monthly*. The editors of this periodical were kind enough to supply the Bulletin with the plates of this picture and also of the picture of Helene Thimig as Cordelia, reproduced elsewhere.